



ISSUE 43

AUTUMN 1995

## ADVENTURE HAS A NEW NAME AT DISNEYLAND: INDIANA JONES!

Lisa Cowan

Put on your fedora, grab your leather jacket and don't forget your whip! Now everyone who visits Disneyland can be a part of a new Indiana Jones adventure. Screaming mummies, squeaking rats, skittering spiders, scorpions, and snakes, big snakes, are just a part of the excitement. *The Indiana Jones Adventure: The Temple of the Forbidden Eye* is a thrill-a-second, breath-taking ride where dangers lurk at every turn!

Not since STAR TOURS in 1987 have the magicians of Walt Disney Imagineering and the magic of George Lucas been so successfully combined. Like Star Tours, this new attraction puts you right into the middle of Lucasfilm movie magic from the second you enter its realm. The huge stone Temple of the Forbidden Eye looms out over the dense foliage of Ganges River section of the Jungle Cruise in Adventureland.

The ancient temple was discovered in 1935 by Indiana Jones following a secret map that led him deep into the jungles of India. Legend told that the temple was built long ago in tribute to the powerful deity Mara who would grant the "pure of heart" one of three wondrous gifts: *the gift of*

*future knowledge, the gift of earthly riches or the gift of eternal youth.* Indy was eager to explore The Temple of the Forbidden Eye, and with the help of Marcus Brody and his friend Sallah, the expedition was soon underway. Today's amateur archaeologists travel back in time to Indy's base camp. They pass an authentic 1930's camp site complete with a sputtering generator, an old radio broadcasting vintage music and news, and many tagged and crated artifacts. Also at the camp is the actual troop-transport truck that Indiana Jones was dragged behind and under in *Raiders of the Lost Ark*.

Looming above the jungle growth surrounding the camp is the Temple of the Forbidden Eye, its entrance guarded by huge stone cobras. Eager to gain one of the gifts of Mara, today's explorers enter the temple with only a glance to the letters carved above the entrance. Written in "Maraglyphics" they warn, "Beware the eyes of Mara". More of this writing is seen on the corridor walls of the "safe" passage marked by Indiana Jones and his expedition team. Maraglyph decoders are available at the base camp for those who request them. Once inside the temple, the

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long (1/8 mile) and winding path of temple corridors, caves, and domed chambers that lead to the very heart of the temple is still fraught with peril. Signs warn of booby traps! Touch the wrong bamboo pole and iron spikes come down from the temple ceiling. Later on in line, the wrong step on certain shaped stones in the floor will cause large stone blocks in the roof to start to fall! For those who survive these and other surprises, a respite awaits in a large room in the form of a 16-millimeter film projector that shows "Eye on the Globe" newsreels. These flickering newsreels show the viewer the discovery of the Temple of the Forbidden Eye, and some of the exploration. There is also an amusing slide show by Sallah who has arranged to bring tourists into the site, over Indy's objections. In fact, one of the newsreels tells about some of the tourists being lost in the temple and how Indiana Jones is also said to be inside the temple trying to solve the mystery of the lost tourists.

Beyond the movie chamber the line now groups tourists into the loading bay where scruffy looking jeeps await to take them deeper into the temple and into even more adventure. The military style transports hold 12 people. They look dusty and worn, but each transport is really a state-of-the-art computer with its own hydraulics, sound effects, and well, let's say "personality."

Once loaded with passengers, the jeep turns down a corridor and into the Chamber of Destiny where Mara determines which of the three gifts he will bestow. Then any one of the three large doors, carved with snakes and the images of Mara, opens and you enter The Hall of Promise where the gift will be given if you obey the one temple rule, "Look not into the eyes of Mara", for a terrible fate awaits those who do. Of course, between the lightbeams, smoke and sounds coming from the large eyes of the massive idol of Mara, this is nearly impossible and your wild ride is about to begin!

The jeep makes a hard left turn and there is Indiana Jones desperately trying to hold back the Gates of Doom. "You had to look, didn't you?" he growls. A fast turn takes the jeep bumping down a flight of stairs (seatbelts are mandatory on this ride) and just ahead is the Cavern of Bubbling Death! A huge 45-foot-tall decaying stone skull of Mara with glowing lava bubbling and oozing behind it greets your horrified eyes, but even more nightmares are soon to follow. Passengers are threatened by screaming mummies, giant cobras, creepy bugs, squeaking rats, bursts of flame, poison darts! Danger piles upon danger, thrill upon thrill, all heightened by a rousing John Williams score of familiar Indiana Jones movie themes.

Just when things can't seem to get any worse, the jeep bounces and lurches into a dark cave tunnel and we see Indiana Jones hanging onto a rope from an opening in the ceiling. He yells out a warning, "Back up! Back up!" but it's too late. A deep rumbling sound and there it is —

sixteen feet of stone rolling right down the track! The tunnel offers no way to turn around or escape. Can the jeep back up fast enough? What if it stalls again, that engine does not sound good. How will we escape our crushing fate? Get in line at the *Indiana Jones Adventure* at Disneyland and find out!

Many thousands of intrepid adventurers have enjoyed the thrills and chills of this attraction since it opened on March 3, 1995. Among the eager explorers have been many celebrities including actor Elliot Gould who said, "It's the wildest ride I've ever been on. Extraordinary. I'm glad to have gotten through it alive!" Jodie Sweetin of *Full House* said, "It's amazing! It's like Star Tours and Space Mountain combined." Arnold Schwarzenegger said of the ride, "It was fabulous." Of course, George Lucas has ridden the *Indiana Jones Adventure* several times and he says, "It's the most thrilling ride in the park. This is not a roller coaster and it's not a simulated movie. It's a very unique experience."

One of the many innovations that makes the *Indiana Jones Adventure* unique is the individual computers in each jeep that virtually guarantee that no ride is exactly like the last. Each of the 16 jeeps can adjust their speed and movement to coincide with the many different special effects built into the adventure ride. Over 160,000 combinations of show programming are possible, making each ride unique. The jeeps are programmed to "break down" or stall out at different places along the track. The rider is never sure what awaits around the next bend. Will the jeep stall on the rickety suspension bridge, or break down next to the giant cobra as it lunges out over the jeep, or in the chamber of 2,000 skulls?

When the Disney Imagineers were building and testing the ride, the main computer thought these breakdowns of the jeeps were real and it would shut down the whole system. The Disney engineers had to reprogram the main computer to deal with the fake breakdowns.

Because the *Indiana Jones Adventure* is so action-packed, it does have a few restrictions. There is a four foot minimum height requirement (strictly enforced) for safety reasons. Riders must be able to safely fit into the seats and to be able to hold on to the bar in front, for you do get tossed about. Everyone who has been on the ride agrees that it is probably too scary and intense for young children, especially those under age six or seven. This adventure is very realistic, or as Skip Lang, Walt Disney Imagineering Art Director explains it, "The action centers around you. You are part of it. You can't escape it." Disney Company Chairman Michael Eisner sums up the *Indiana Jones Adventure* this way, "It is the highest quality of technology married with highest quality of creativity, married with Disney and George Lucas. I don't think you can do better than that."

## FANZINE TERMINOLOGY AND TYPES OF ZINES

Susan M. Garrett

<b>adult zine</b>	A zine which contains material of an "adult" nature — usually sexual or extremely violent. A statement that the purchaser is over 18 years of age is usually required when ordering.
<b>adzine</b>	A zine whose main purpose is to list zines, their content, and availability.
<b>age statement</b>	A written statement declaring that the reader or purchaser is above the age of 18, or sometimes 21, usually required during the purchase of adult or slash material.
<b>apa</b>	A zine created by a submission of material by contributors disseminated only to those contributors. There are many ways in which an apa may work — for example, contributors send their submissions to a central person, who copies the material and staples it together, then sends the completed packages to contributors. Usually, apas are not available for purchase, only in exchange for a contribution, have a limited print run, and most business is conducted through the mail.
<b>artzine</b>	A zine whose main purpose is to present artwork with the best possible reproduction and presentation, and/or written articles or forums about fan art.
<b>bnf</b>	Big Name Fan. A fan who has received sufficient notoriety through their fannish activities for their name to be recognizable by other fans, who may not know them personally.
<b>closed zine</b>	A zine whose contributors are limited by the editor for reasons other than page count (i.e., a club zine that only allows club members to contribute, or a project in which the editor will accept no submissions outside a certain criteria). Opposite of an <b>open zine</b> .
<b>club zine</b>	A fanzine sponsored by a club or organization, usually consisting of material produced by the club's members.
<b>con</b>	Convention. A central location where people gather to exchange information or celebrate a particular interest. The convention is characterized by panels, dealer's rooms, and programming of various sorts.
<b>concordance</b>	A detailed compilation of information about a subject which may include encyclopedic or dictionary like entries, bibliographic information, maps, charts, etc.
<b>contrib copy</b>	A copy of a zine received in exchange for a contribution of material (aka <b>trib copy</b> ).
<b>crossover</b>	A story combining characters and/or situations from two or more fandoms (aka <b>cross universe</b> ). For example, Milt Hardcastle and Kerr Avon team up to spring Robert of Huntington from the Mayberry jail. Be careful, by the way, about using slashes (/) when describing your crossovers (e.g., "Hardcastle/B7/Robin of Sherwood") or people may think you've got a very strange story indeed. Unless, of course, that's your intention!
<b>dealer</b>	A person who sells fanzines or other merchandise at a convention (aka <b>huckster</b> ).

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<b>dedicated zine</b>	A zine whose contents center around one particular show or theme.
<b>editor</b>	The person usually responsible for the production and distribution of a fanzine. This may include editing material, layout, printing, mail-order, etc.
<b>episode guide</b>	A listing of episodes of a series (television or movie). This type of listing may be strictly factual (the names of actors, directors, writers, staff, etc.), descriptive (a description of the story or contents for that episode), or both.
<b>fanzine</b>	Also referred to as a "zine". A small press amateur publication that may contain fiction, poetry, filks, non-fiction, and artwork, usually connected somehow with a television series, movie, novel, or special interest, more often than not non-profit, where payment for contributions is a copy of the completed project.
<b>filk</b>	A song about a fannish topic. A filk may be created in one of two ways — 1. placing new words or rearranging words to a well-established song or piece of music; 2. creating a song about a fannish topic with original words and music (aka <b>filksong</b> ).
<b>filker</b>	A person who creates or performs a filk or filksong.
<b>fillo</b>	1. A piece of fan art not designed for a specific story, but which may be used as an illustration anyway if it happens to match; 2. a dingbat, decoration, or cartoon that can go anywhere in a zine, for the reader's amusement, diversion, and to help the editor fill that dreaded Aesthetic White Space.
<b>flyer</b>	A single or several sheet advertisement for a fanzine. A flyer usually lists title, content, price, and editor's name and address. Some flyers include order forms that can be filled out and returned.
<b>gafiate</b>	To leave fandom. A contraction of the words "Getting Away From It All" ( <b>gafia</b> , i.e. "gafiate"). More often than not, this term refers to a fan who becomes bored or burned out with fannish interests or who curtails fannish activities because of responsibilities involving the Real World. It also applies to those people who suddenly drop all fannish activity, for whatever reason. Keep in mind that it is possible to <b>gafiate</b> from one fandom in favor of another (i.e., "Now that she likes <i>Star Wars</i> , she <b>gafiated</b> from <i>Star Trek</i> fandom.")
<b>genzine</b>	General zine or generic zine. This term is the fannish equivalent of "aloha" — its meaning changes with who might be using it and when. Often the user is defining the zine by what it isn't as much as what it is. For example, a "Trek genzine" may mean a zine of basically plain ol' <i>Star Trek</i> adventure stories — as opposed to crossovers, adult stories, all K/S, etc. Or it may mean the zine is open to all kinds of stories. Or it may mean something else altogether. Think of it as a chance to sharpen your ability to read words in context...
<b>hurt/comfort</b>	A story or zine whose major plot revolves around a character being injured (physically or mentally) and then being "comforted" (said comforting ranging from a pat on the head to details requiring an age statement).
<b>in-house zine</b>	(See <b>closed zine</b> ).
<b>K/S</b>	A Kirk and Spock story in which there is an implied or explicit homosexual relationship between the two characters. (See <b>slash</b> ).
<b>illo</b>	An illustration that may be in a fanzine, on a flyer, etc.
<b>letterzine</b>	A fanzine whose content is mainly composed of letters to the editor concerning the intended topic. Fiction, poetry, non-fiction, and articles are also known to be included upon occasion, but the emphasis, unlike fanzines, is on conversational correspondence.

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<b>loc</b>	Letter of Comment. A letter written to an editor about the contents of a zine in which specific contributions are mentioned. The letter may or may not be intended for publication.
<b>mary-sue</b>	Originally, a story in which a main female character represents the author, said character being a better fighter, pilot, cook, etc., than the major male characters, who usually also happen to be extremely smitten with her.
<b>missing scene</b>	An attempt to fill in or explain events that occur off-stage or off-camera in a series episode or movie.
<b>media</b>	1. Related to television or movies; 2. A non-literary reference; 3. A non-science fiction production (e.g., detective drama, espionage, mystery, horror, etc.).
<b>multi-media</b>	A zine which contains a variety of media topics.
<b>newsletter</b>	A professional or amateur publication that presents news about a specified topic. (Most newsletters are produced by clubs or organizations).
<b>novel</b>	In a fannish sense, a fanzine story that is published by itself, as the only written contribution to the zine.
<b>novella</b>	A long fanzine story that is published with other material in a fanzine (i.e., a story long enough to have been published by itself, but which is published in a fanzine with shorter stories).
<b>open zine</b>	A zine that is willing to entertain submissions by anyone. Opposite of <b>closed zine</b> .
<b>portfolio</b>	1. The section of a publication reserved for artwork only; 2. A collection of work by one artist, collected in one place for presentation purposes (i.e., a personal portfolio); 3. A collection of amateur or professional prints or artwork sold as a set.
<b>publisher</b>	The person responsible for the financial backing and printing of a zine. The editor may also be the publisher, or the publisher may be a person or organization that oversees the production of one or more editors and fanzines.
<b>review</b>	A written evaluation of a zine or production.
<b>round robin</b>	A written work, usually fiction, poetry, or filk, created by passing an incomplete work from one person to another, each adding to the piece until everyone has taken the specified number of turns or the piece is deemed complete.
<b>sase</b>	1. (noun) Self-Addressed Stamped Envelope. An envelope with your address and sufficient postage enclosed in a letter or submission to assist in a reply. 2. (verb) To send someone a sase ("Sase me and I'll send you the info.")
<b>show</b>	1. An entertainment; 2. A convention sponsored by or as a business which presents a guest (usually a professional media actor, actress, writer, creator, special effects person, etc.), in an appearance or talk. This type of presentation usually limits the amount of access fans have to the guests, as well as the number of entertainment options when the guest is not available (as it is a <i>for profit</i> enterprise, they would prefer you to spend your time and money purchasing their merchandise in the dealer's room).
<b>slash</b>	Indicated by the symbol "/". A zine or story which contains adult material which explicitly or implicitly implies same-sex or homosexual relationships.
<b>splash page</b>	Traditionally, an illustration facing the first page of a story, serving as the main or only illustration for that story.

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<b>small press</b>	A small amateur or professional publication with a limited print run. (A fanzine is a small press publication ... a small press publication is <i>not always</i> a fanzine.)
<b>talking heads</b>	An impolite, but not inaccurate, term for portrait illustration.
<b>vignette</b>	1. A short piece of writing, usually fictional; 2. A piece of fannish writing of approximately three pages or less, usually more concerned with a particular action or character development than plot.
<b>zine listing</b>	The information given in an adzine relating to the title, price, content and availability of a zine, whether in print or proposed. (See <i>adzine</i> ).
<b>"/"</b>	Symbol for a slash zine or story (e.g. K/S).



## MARK HAMILL APPEARS AT DARK HORSE COMICON, PORTLAND, OREGON

REPORT BY MJ MINK

Mark Hamill was here in Portland on Saturday, 8/19/95, at Dark Horse's ComiCon. Eat your hearts out! Here's a summary of the day:

The good news is that it stopped raining on Friday. For those of you who don't know, we've had a cool, rainy summer in Oregon — until yesterday! There were a few SW giveaways at the con: issues of *Dark Empire* II, a poster advertising *Fan #5* (a magazine due out at the end of Sept.) which is doing a cover story on Dark Horse's version of the *Heir to the Empire*. It's an illo of a bare-armed (and muscular) Luke holding his lightsaber, with the obligatory military background scenes. There were the usual SW goodies for sale: cards, caps, posters, comics, and toys. Now for the good part:

The con was held in a fairly small hall, the Portland Expo Center, which from the inside resembles a big barn. Total attendance was probably about 600, with people coming and going all day. Mark arrived around noon and started a Q&A session at 12:15. There were seats for about 100 people, and I was in the second row center (only about 8 measly feet away from our Lukey). For those of you interested in vital statistics: Mark doesn't have an ounce of

fat on him anymore, so forget all those "fat" stories. His hair really is sandy blond. He wore a black jacket of leather and sandwashed silk (which came off after a few minutes), a soft turquoise boat-neck t-shirt, black jeans (not tight!) and black boots. His wife, Griffin, Chelsea and another little girl, as well as some other relatives, were along and sat on the edge of the platform, except for Chelsea who kept sneaking up behind Mark and hanging on his belt. He kept running his hand through his hair and making it stand up in very strange ways. Here are some things he said:

- He rarely does conventions; this was only his third one, he thought. The proceeds from the con (admission was only \$3) went to Doernbecher's Children's Hospital, which is why he was doing it. He'd spent the first part of the morning at the hospital visiting with kids. He held up a t-shirt for sale to help the hospital and later wore it.
- He sang the Joker's Christmas song and did an assortment of voices.
- The most gorgeous young man I've ever seen (picture the classical fantasy hero, blond hair past his shoulders, deadly cheekbones, perfect rosebud of a mouth, great chiseled nose, huge blue eyes) brought along a tape recorder

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and asked Mark if he'd tape a message for his answering machine. He did! After the Q&A session, he took the guy into another room and taped it.

- In ROTJ, he wanted Luke to fall to the Dark and have the story revolve around Han and Leia rescuing him. He suggested that to Lucas who didn't like it.
- A woman who was in the class behind him in Yokohama High brought the yearbook and he held up his picture.
- He and his cousin Eric Johnson (who's very attractive) are writing a screenplay called "The Black Pearl" and Dark Horse is doing a 5-issue comic series of it, first issue due June 1996.
- Son Nathan wasn't along on this trip because he got a job at Toy Planet in Santa Monica.
- Filming on *Wing Commander IV* is completed and it will be released on 12/8. He was disappointed that some of the younger actors (pilots in the previous WC's) hadn't been asked back for this one.
- He gossiped a little about Carrie, Harrison, and Dave Prowse.
- He guzzled Squirt.
- For the "did you or didn't you shout 'Carrie' in ANH?" he said no, he didn't. When they dubbed the voices he said "Oh, there she--" (is).
- In talking about the NPR versions of ANH and ESB, he wasn't pleased that they're being sold. He pointed out that they were done gratis for public broadcasting and should be freely available.
- Lucas asked him if he'd be willing to play an old Jedi who was passing on his metaphysical lightsaber ... but he doesn't think Episodes 7-8-9 will ever get done.

He answered all sorts of questions (one tiny boy asked how they chopped his hand off in ESB and how he got it back — and Mark patiently explained the entire special

effects of the scene) and seemed to prefer questions about the Joker and Trickster. He answered questions until 1:30, then retired for half an hour. From 2:00 to 4:00 he signed autographs to 200 people who were smart enough to get (free) tickets to get an autograph (of course, I did!) (one autograph per person, darn it) and had pictures taken with them (no, I didn't bring my camera). But I got a personalized autograph (with a heart pierced by an arrow!) on an 8x10 color glossy from ROTJ — the blue-eyed closeup with the Jedi cowl around his neck.

By 4:00 most people had left, evidently not knowing that Mark was hosting the art auction. I knew, and this time I was in the front row, a measly five feet away. He auctioned off the first item, a drawing of Luke by Rick Geary, and he autographed that also. Then it took him an hour to leave because people kept following him and getting autographs and talking. When I left at 5, he was standing outside on the sidewalk still talking to a handful of people while his limo driver waited impatiently. (If you're wondering, NO, I didn't follow his limo — I went home! Honest.) (Everybody knew where he's staying anyway — the Red Lion Jantzen Beach — because Dark Horse had a party for him last night.) He and his family, as well as Eric and his family, are here on vacation (no, if I knew where, I'd be on vacation too!).

In general, he was very outgoing and friendly, and endlessly patient with fans. For each autograph he gave, he picked out a color pen that would best show up (mine is gold) — people brought plates, toys, calendars, all sorts of things to be signed. One man brought a replica he had built of Dagobah — with the x-wing in the swamp, Yoda's hut, and lots of swamps and trees. It was an interesting, kind of laid-back experience — for the fans, anyway. I'm sure Mark had a sore hand!

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**Editor and Publisher:**

Cheree T. Cargill  
457 Meadowhill Drive  
Garland, TX 75043

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Deadline for #44 -- December 1, 1995. Submissions received later than seven (7) days after deadline will not be published in the current issue.

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## CHARACTER BIOGRAPHY

Compiled by Judith Yuenger  
from the SW Screen Saver by LucasArts  
(Two or three of these biographies will be printed in every issue)

NAME: HAN SOLO  
SEX: MALE  
RACE: CORELLIAN  
HEIGHT: 1.8 METERS

Han was a spunky child, spunkier than most Corellian children. He did well in school and was immediately accepted into the Imperial Academy. After graduating with honors, he sailed forward toward a commanding rank in the Imperial Navy, where he would have been able to use his talents to their fullest extent.

One day, however, he found a noble Wookiee being beaten in a nearby slave camp and compassion directed him to interfere. Imperial Law declared all Wookiees fair trade, and Han was forbidden to counter that ruling in any form, but that didn't stop him. He rescued the Wookiee and was subsequently discharged.

Although the Wookiee, Chewbacca, pledged his life to Solo, he found little reason to feel proud. He wandered the galaxy, accepting small contract work here and there, all the time being followed by the Wookiee. This annoyed Solo for quite some time, until he finally realized the sanctity of the Wookiee Life Debt, and accepted it. Before long, they were good friends and partners.

The two have spent the last decade and a half two steps ahead of the Empire, eluding capture for any one of the number of accusations. They ran spice for Jabba the Hut until one critical moment when their stocklight freighter, the *Millennium Falcon*, was threatened to be boarded by an Imperial Blockade. Solo was forced to dump the cargo, much to Jabba's regret. Now the pair are also being tracked down by Jabba's bounty hunters.

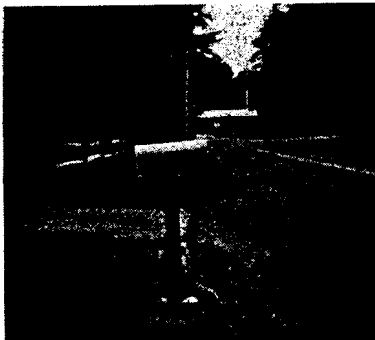


Photo by Amanda Palumbo

NAME: CHEWBACCA  
SEX: MALE  
RACE: WOOKIEE  
HEIGHT: 2.28 METERS

As a young Wookiee on Kashyyyk, Chewbacca excelled at most mechanical skills pertaining to and not excluding, piloting. He was seen as gifted among his peers and topped that off by being in excellent physical condition as well. His hand-to-hand technique was matched only by his accuracy with a bowcaster. By the time he was 80, still young by Wookiee standards, he felt the call of the stars and decided to visit a few strange new worlds. Sixty years of intergalactic experience collected under his belt and he was happy.

While he was away, Kashyyyk was overtaken by the Empire and the entire Wookiee race was declared fair slave trade. This meant that any Wookiee caught roaming free could be captured and sold. Chewbacca learned of this from within the belly of a slaver's tug and he spent the next thirty years performing heavy labor.

Decades after his capture, Chewbacca met a young Imperial officer named Han Solo. Solo felt for this demoralized creature and, despite strict rules forbidding interference, helped the Wookiee escape. In return for sacrificing his career, Chewbacca offered the Corellian a life debt. And after quite a few years of shadowing the officer-turned freelance, Solo broke down and accepted the offer.

The two have run smuggling routes ever since, dodging the Empire for more charges than they can recall. Chewbacca, or Chewie as his friends call him, is quite often the voice of reason, tempering their rash suggestions with years of wisdom and honor. Not that he is all that philosophical, however. He has been known to get cranky over losing a game of cards or a holo gameboard, and has even gone so far as to dismember droids out of sheer frustration. As a rule, if he can't shoot it or rip it apart, he'll leave it alone.



## A NEW LOOK

Oh, so you've noticed SE's new look, hmm? This issue brings two innovations to the pages of SE. First is the bright new mastheads by Z. P. Florian. After looking back over the past issues, I realized that we'd been using Judith Low's mastheads for nine years! Much as I love them, I decided that it was time to semi-retire them and commission some new artwork. Z. P. graciously agreed to supply the new mastheads in this issue. I am also hoping to entice several other artists to do art that will be used on a rotating basis. Judy's classic work will still make appearances but it's time to update SE a bit.

The second innovation is the photos appearing on several pages. You will notice that these are a lot clearer and better produced than those we have featured in past issues. These were scanned into the computer with a Hewlett-Packard Scanjet IIcx and digitally included in the page layout as graphics. I'm very pleased with the results and — best of all — it doesn't cost anything! In the past, the best screened photos were done at a prohibitive cost, which is why they were so few and far between. Most photos were copied with a Copyscreen on a regular photocopier with varying results. I hope that this new process will allow more and better use of photos in the future.

This issue features the second installment of Susan Garrett's *The Fantastically Fundamentally Functional Guide to Fandom*. This chapter sets out some definitions usually found in fannish usage and I hope helps to clarify things for new fans. Of course, this isn't at all comprehensive as far as the multitude of acronyms and abbreviations in use, but it's a start. Several people have asked that if you use fannish shortcuts in your LoCs, please give us the long version first. Not everyone knows "Fan Speak" and it can be very confusing to new fans just joining in on the fun.

This month (October) brings Eclecticon 2 in Bayonne, NJ. I hope those attending will do con reports for us next issue so we can all share in the fun. I won't be able to attend this year due to financial and medical considerations, but you can bet I'll be thinking about you guys! Let's hear what all went on!

The medical considerations mentioned above involve a little minor surgery on Oct. 26. My doctor recently diagnosed mild cervical dysplasia during a routine exam



Major Calamity (alias Carolyn Golledge) and friends

Photo by Debbie Kittle

and, while a biopsy came back benign, he decided we should do something about it since this is a very early pre-cancerous condition. Not something to fool around with! So I'm going in for day surgery and he will remove the affected portion of my cervix. I should be home either later that day or the next morning, depending on how I'm feeling. Then I'll be home for a week or so recovering and taking it easy. I wanted to get this issue of SE out before all that happened.

This issue I want to wish heartiest congratulations to Carolyn Golledge who has sold a second story to West End Games and is working on a third. She also says that a British publisher has shown interest in her SF novel (and I've forgotten the title, Carolyn — my brain has shorted out!). Anyway, best of luck to you!

And welcome to Judith Yuenger's new twin grandchildren, Katherine Elise and Kyle Michael. They arrived on October 3rd and are doing fine. Judy reports that her daughter came through okay as well. I don't know how Grandma is doing, though! How are you holding up, Judy? We'll expect pictures!

I hope everyone has a safe and fun All Hallow's Eve and gets lots of treats and no tricks. And hope you all have a wonderful Thanksgiving. I will see you all next issue in time for Christmas/Hannakuh/Life Day/Winter Solstice or whatever you celebrate mid-winter!

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## BULLETIN BOARD

### E-MAIL ADDRESSES

Kathy Agel ..... BADKARMA.1@GENIE.GEIS.COM  
Cheree Cargill ..... C.CARGILL@GENIE.GEIS.COM  
..... or CHEREEC@AOL.COM  
Donna Frayser ..... TDFRAYSER@AOL.COM  
John Fredericks ..... FREDERIC@QVSD.K12.PA.US  
Dani Lane ..... HOTSHOE@MAIL.ALLIANCE.NET  
Michelle Malkin .... MALKINB7@IX.NETCOM.COM  
Gail Mihara ... GMIHARA@PLANET.MICPLA.COM  
M. J. Mink ..... MJMINK@AOL.COM  
Maggie Nowakowska  
..... M.NOWAKOWSKA@GENIE.GEIS.COM  
Pat Nussman ..... P.NUSSMAN@GENIE.GEIS.COM  
Charyl Perry ..... C.PARRY3@GENIE.GEIS.COM  
..... or HOOKS@AOL.COM  
Tammy Olsen ..... TAMMYO6951@AOL.COM  
Arwen Rosenbaum ..... ARWENR@AOL.COM  
..... or 70274.3160@COMPUSERVE.COM  
Liz Sharpe ..... E.SHARPE1@GENIE.GEIS.COM  
J. P. Treleven ..... JPMTREE@AOL.COM  
Ming Wathne ..... MINGNO1@AOL.COM  
Veronica Wilson  
..... VWILSON@GANDALF.RUTGERS.EDU  
Judith Yuenger ..... J.YUENGER@GENIE.GEIS.COM  
Susan Zahn ..... PEGGYSUE@SPACEWORKS.COM

### GET WELL SOON TO...

Laura Virgil, who underwent surgery for kidney stones in September.

Wanda Lybarger who had surgery for carpal tunnel syndrome.

### CONGRATULATIONS TO...

Carolyn Golledge on the sale of a second story to West End Games which will appear in the *Star Wars Adventure Journal*. Way to go, Carolyn!

Judy Yuenger on the birth of twin grandchildren. Katherine Elise (5 lbs. 7 oz.) and Kyle Michael (6 lbs. 6 oz.) made their appearance on October 3, 1995. Mom and babies are doing fine!

## CLUBS

Forces of the Empire  
c/o Pat Grant  
2343 N. Cedar St., Apt. A,  
Holt, MI 48842

### ERRATA

From: Gail Mihara, Via GENie

Is it possible to put in a recommendation for the next SE? I just saw the pencils for the X-Wing Comic (issue #5) and they are stupendous. I can't say how they'll look when inked and colored, but the pencils are really fine. And the script is great, too. It's the first SW comic since Dark Empire I that I've enjoyed (I have not enjoyed the X-Wing comic so far, during its first story arc with the current scripter/artist team). I got the pencil work from the writer of this story arc, Darko Macan of Croatia. I e-mailed him after he posted in the SW newsgroup and asked him about the SW work he was doing. He and his partner, artist Edvin Buikovic, are ardent SW fans who live in Zagreb. He was kind enough to send me some of the pencils so I wouldn't have to wait until November, when the issue should be coming out.

The story revolves around the squadron's visit to a planet to deliver supplies. Meanwhile, Wedge has been assigned to pick up some advanced technology for the Alliance. His squad runs into some trouble when they encounter a group of radicals who claim that the victory at Endor never happened and that there are no Jedi.

I think SW fans in general should enjoy this one. Or maybe it's just me, because I like Wedge... Who can say? But the art and storytelling are engaging and quite elegant.

### ON THIS DAY IN HISTORY...

*Southern Enclave* #11, March 1986, 68 pp., reduced, double columns.

This issue was dedicated to the memory of the *Challenger* astronauts, whose tragic deaths had occurred barely two months earlier. The issue opened with the poem "High Flight" and featured two inspiring newspaper articles from *The Dallas Times Herald* commenting on the tragedy. There followed an article by Liz Sharpe entitled "Clones and the Collapse of the Pre-Imperial State". Also featured was "The Private Life of the Jedi" by Jeanine Hennig, a light-hearted look at what Jedi wear underneath those tunics and black uniforms. Also, "An Interview with Tom Voegeli" by Pat Gonzales. Voegeli was Vice President of Minnesota Public Radio Productions which did the ANH

and TESB PBS productions. There was also a review of *From a Certain Point of View* by Sandra Necchi. There was art by: Danaline Bryant, Cheree Cargill, Rhonda Henderson, Sandi Jones, Judith Low, and Carol Peters.

LoCers included: Tim Blaes, Barbara Brayton, Chris Callahan, Bev Clark, Linda Deneroff, Pat Easley, B. J. Evans, Vonnie Fleming, Carolyn Golledge, Jeanine Hennig, Sandi Jones, Marlene Karkoska, Mary Keever, Michelle Malkin, Carol Mularski, Maggie Nowakowska, Carol Regine, Liz Sharpe, Sally Smith, Kerri Smithline, Sally Syrjala, Barbara Tennison, Lisa Thomas, Lin S. Ward, Jeannie Webster, and Matthew Whitney. Topics included: Hiding Luke on Tatooine and then using his real name, males in SW fandom, droid torture, *Skywalking* by Dale Pollock, personal attacks in fandom, real revolutions vs. the SW revolution, droid rights, Han as a possible Force user, the final duel between Luke and Vader, restoring the Jedi Order, *Dune* vs. SW, and A. C. Crispin putting down fan writers (see? nothing is new under the sun!).

Zines available included: *Blue Pencil* (editorials), *Chameleon* (Dianne Smith's portraits), *Circle of Light* #1-2, *Combining Forces* #3, *Contraband* #2-3, *Deceptive Journey*, *Eclectic* (art), *Fantasy* #1-2, *Far Realms* #6-7, *Field Studies* #1-2, *Flip of a Coin* (various issues), *Guardian* #4-6, *Harrison Ford Fun Book*, *Just Deserts* (Rat Patrol), *Kessel Run* #1 and #4, *Late Night* (media), *Legends of Light* #2, *Melange* #5, *On a Clear Day You Can See Dagobah* #1, *On the Mark*, *Perceptions* (Harrison Ford), *Perspective* (letterzine), *Rogue's Gallery*, *Scoundrel*, *Shadow Dance* (media), *Signs of Wisdom* ("Desert Seed" novel by Carol Mularski), *Sith Yearbook*, *Southern Knights* #1, *Southern Lights* #1, *Southern Lights* #1.5 (adult UNCLE zine), *Syndicated Images* #1-4 (media), *The Princess Tapes*, *The Princess Tapes: The Prologue*, *The Wookiee Commode* #1-2, *Universal Translator*, *VHF-The Complete Book of Lyrics* (Martie Benedict's filks), *Well of the Souls* #4.

Zines in the works included: *A Close Circle of Friends*, *A Tremor in the Force* #3, *All That Jazz* (A-Team), *The Baron of Bepin*, *Choice Parts* #1 (Harrison Ford), *Circle of Light* #3, *Dragon's Teeth* (novel by Carol Hines-Stroede), *Far Realms* #8, *Force Images* (art), *From the Hart* (Mark Hamill), *Guardian* #7, *Just a Coupla Jokes* (Simon & Simon), *Just Deserts* #2 (Rat Patrol), *Khael* (Han Solo), *Late Night* #2-3, *Legacy for a Highwayman* (pre-ANH novel by Juanita Salicrup), *Legends of Light*, *Melange* #6, *Not Just Luke* (Mark Hamill), *On a Clear Day You Can See Dagobah* #2, *One from the Heart* (Mark Hamill), *1.21 Gigawatts* (Back to the Future), *Perfect Fusion*, *Power of Speech* (letterzine), *Prisms* ("encyclopedia of SW fan universe"), *Revenge of the Sith*, *Shadow Dance* #2 (media), *Southern Knights* #2, *Southern Lights* #2 (media), *Southern Seven* #1 (B7), *Tardis Times* (Dr. Who), *The Complete Zeek* (collected stories of Anne Elizabeth Zeek), *The Eclectic*

(media), *The Enemies* (novel by Lynne Farr), *The Leading Edge* (SF/F), *The Millennium Falcon Casebook*, *The Monocle* (Wizards and Warriors), *The Princess Tapes* #2, *The Wolfhawke Tapestry* (Ladyhawke), *The Wookiee Commode* #3, *ThousandWorlds Collected*, *Time Tavern* (cross universe), *Vertigo* (media), *Well of the Souls* #5.

Other Worlds included: Back issues of SF magazines for sale, buttons made to order, celebrity photos, Conzineience, George Lucas Appreciation Society, star on Hollywood Walk of Fame for Harrison Ford, zines sought, zines for sale, Miami Vice stationery, ST slides for sale, VHF tapes (Martie Benedict's filks).



Princess Leia gets the drop on Carolyn Golledge at MediaWest  
(Photo by Debbie Kittle)

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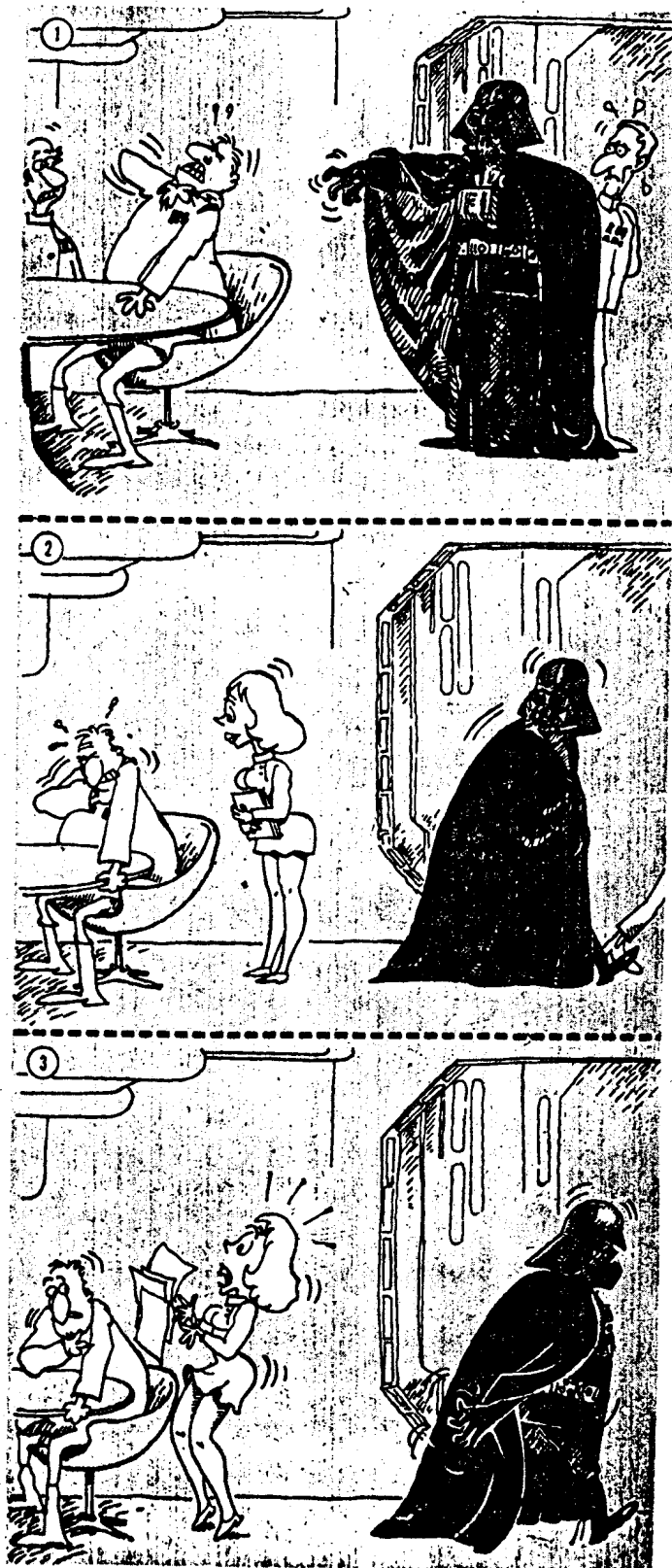
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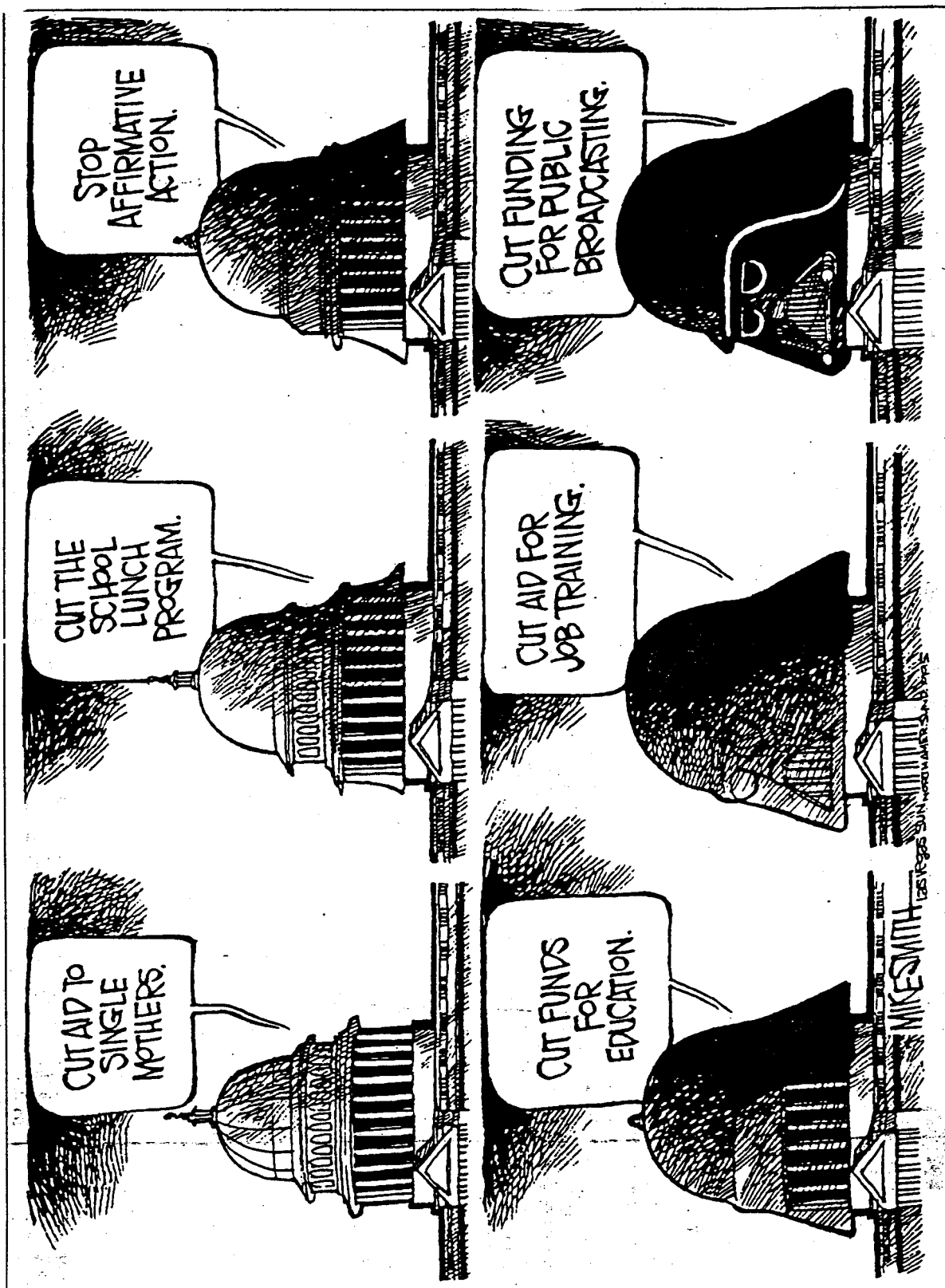
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## Clippings

Thanks to Barbara Anderson, Tim Blaes, Debbie Kittle and all the others who sent clippings. We wish we could print them all! Cartoons are from "A Mad Look at Star Wars" by Sergio Aragones from *Mad* magazine.



# DAN'S NEW SLOGAN



# LUCAS THE LONER RETURNS TO 'WARS'

By REX WEINER

**SAN RAFAEL, Calif.** George Lucas sits in his office overlooking the sun-dappled hills of his 2,600-acre Skywalker Ranch and chuckles at the notion of his old friend and colleague Steven Spielberg down in smoggy Hollywood, hammering together his new studio with his partners, Jeffrey Katzenberg and David Geffen.

"Those guys have a lot of work to do," says the 51-year-old filmmaker, at ease in scuffed Nikes, jeans and a blue plaid shirt. "I keep saying, 'Why are you doing this? You own the universe, why do you want to go work in the stables?'"

Lucas is here in his office only because it is Friday, the one day a week when he tackles corporate

tasks like opening his mail, attending Lucasfilm board meetings, checking out interactive games at LucasArts and, on rare occasions, talking to the press.

The rest of the time he's nestled in a secret hideaway within walking distance of his San Rafael home, putting on paper the futuristic fantasies that, before the decade is out, will become three more feature film episodes of Lucas' "Star Wars" epic. With some prodding, Lucas admits his intention to direct one of the films — and this is news.

The skinny kid from Modesto, Calif., who burst upon Hollywood in 1973 with "American



Graffiti" and practically invented blockbuster motion picture economics with the "Star Wars" trilogy, has not directed a feature film since the first "Star Wars" 18 years ago. Lucas long ago resigned his membership in the Academy of Motion Picture Arts & Sciences, quit both the writers and directors guilds in 1981, pulled up stakes and moved north to Marin County.

Lucas' antipathy toward Hollywood is well known — his feelings based on the experience of having his first two films recut against his will by the studios that owned them, as well his own admittedly conservative and, some say, shy nature. Even now, although the Academy handed Lucas its prestigious Thalberg Award in 1992, he decries what he sees as a lack of filmmaker-friendly types in the ranks of studio execs. Indeed, Lucas left Hollywood to make films his way.

Yet ironically, the filmmaker has spent much of his energy over the last decade servicing other people's films. His special effects division, Industrial Light & Magic, has created groundbreaking digital illusions for such films as Universal's current hit "Casper" — not to mention the dinos in Spielberg's "Jurassic Park."

But the extremely competitive effects business has become one of shrinking profit margins. And with the exception of the "Indiana Jones" series, the few films Lucasfilm has produced since "Star Wars" have fared poorly.

## Different paths

Spielberg, on the other hand, chose to work within the Hollywood system, directing many of the most commercial and artistically successful films ever made.

Comparing the two talented peers begs the question of whether the

(CONT.)

# Empire strikes back

middle years of Lucas' career have not been financially or artistically satisfying — whether or not Lucas is personally happy.

Lucas says he and Spielberg have debated the question many times over the years, often with Lucas grumbling about attending board meetings and Spielberg envying Lucas' autonomy.

"I don't like being chairman of the board," says Lucas.

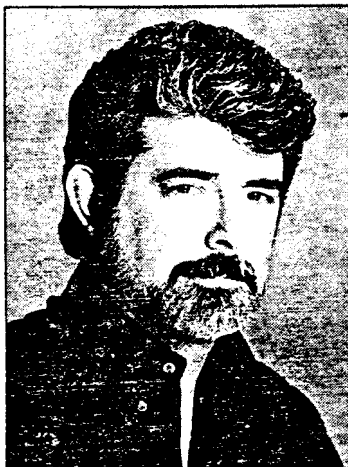
His goal: "To make the next 'Star Wars' with a lot more scope than I was able to do before, at a very reasonable cost, and be able to tell more interesting stories."

But it has been a long and often painful process of trial and error. While Lucasfilm's record in the feature film division includes exec producing the Spielberg-helmed box office bonanzas "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," the record also includes box office disappointments such as the Francis Coppola-directed "Tucker," Ron Howard's "Willow" and, most recently, "Radioland Murders." In 1986, Lucas exec produced Universal's notorious \$35 million turkey, "Howard the Duck."

Lucas' TV series, "The Young Indiana Jones Chronicles," was canceled in 1993 by ABC, after the web aired 23 of the 32 hours that had been shot. LucasArts, the interactive games division founded in 1982, just after the crash of Atari, was not turning a significant profit until recently. Skywalker Sound sold off its L.A. facilities and retreated northward just last year.

## Local conflicts

Though isolated geographically from Hollywood infighting and distractions, Skywalker Ranch is beset by local opposition to expansion of its operations, a factor stalling key components of Lucas' long-range plans. Lucas, the father of three adopted daughters, underwent a painful divorce in the mid-'80s. And a succession of top-level executive exits over the years hinted at political struggles and dis-



GEORGE LUCAS

satisfaction among the rolling hills of Lucas Valley, which was so-named long before George Lucas set eyes upon it.

Given the myriad business uncertainties surrounding Lucas' enterprises, it's not surprising that more "Star Wars" sequels — perhaps the closest things in showbiz history to being sure hits — loom now on the horizon. But Lucas and his execs deny that "Star Wars" is a space race to solvency.

"Each year our business is better than ever," says Lucasfilm Ltd. president Gordon Radley.

Lucas himself shrugs off the executive shuffle and says "Young Indy" and other non-hit efforts were fruitful experiments in new production techniques. He says his company does not stand or fall on the success of its film ventures. Problems with the neighbors, he asserts, are all but settled.

## Technical freedom

What is important, in Lucas' view, is that he and his empire have at last attained what the entire enterprise has striven for since the very beginning: the technical capability to make the movies Lucas wants to make.

The pivotal moment was "Jurassic Park," Lucas says. "The fact that you can make a realistic thing, as real as anything on the set, and have it walk around and talk was the big breakthrough."

Lucas' business plan, extending fifteen years into the future, calls for the eventual consolidation of all Lucasfilm operations on the ranch and relies heavily on the idea — technologically a few years off —

that all production will flow freely between the various divisions on digital systems.

"I don't know another company like this one," says Radley. His office is on the first floor of the elegantly styled Main House, a handcrafted and antique-appointed manse with a cavernous foyer and winding staircase so magnificent that Robin Williams, on first visit, is said to have cried out, "Tara! I'm home!"

Radley believes Lucasfilm is misunderstood because it is a privately held business that answers to no one but its sole owner and exists far from the center of the entertainment industry. After a decade with the company, Radley, an attorney, speaks of his boss with conviction and a sense of wonder, as if anticipating a listener's disbelief.

"This is not a shareholder that is money," insists Radley. "This is not an IPO kind of business strategy. This is not about having venture capital or third party investors demanding a return on investment within so many years, or being on a financial timetable."

Although maintaining that ILM, Skywalker Sound and LucasArts are all profitable businesses that could stand on their own, Radley admits that service businesses don't operate on great profit margins. "You don't go into a business like ILM to get rich," says Radley. "I suppose if George had invested in pork bellies he probably would have made a lot more money. Or if he had created an asset that he could then take public."

(cont.)

Of course, there is one part of the company they can, in a broad sense, take public.

Cut to "Star Wars."

Radley sketches a picture of a company that has wandered near and far, following the central vision of its owner — a vision that is about to reach its goal with Lucas' return to the making of "Star Wars."

And while Lucas is still in the midst of writing his epic, he appears to know how it all ends: "I know where I've been. I know where I'm going. I just don't know where I am."

## Star Wars: totally digital

Of the "Star Wars" episodes he is now writing, George Lucas says, "I'd like to see the whole thing finished so I have episodes one through six all done and it's a complete thing, because the first three are mostly background for the other ones. Everything in the three that are done now will make a lot more sense when you know the context in which they happened."

The trilogy will be entirely financed by Lucasfilms and shot back-to-back "like a TV series," says Lucas, using digital production techniques.

**St-** The schedule: 1996, pre-production casting, set-building, some second-unit action sequences to be shot. 1997, the bulk of shooting on the three pictures will be completed. 1998: first film release.

Budgets on each of the three films: \$50 million to \$70 million.

The three existing episodes, "Star Wars," "The Empire Strikes Back," and "Return of

the Jedi," have together grossed more than \$500 million domestically, \$1.3 billion worldwide total.

No distrib has yet been set for the pics. Twentieth Century Fox, which produced the first three, lost the sequel rights when Marvin Davis sold the studio to Rupert Murdoch. —Rex Weiner

# The low-down on Lucasfilm

Lucasfilm Ltd. and its two subsidiaries, Lucas Digital Ltd. and LucasArts Entertainment Co., employ nearly 1,000 people and together constitute the largest private taxpayer in Marin County. George Lucas is the sole owner.

Lucas Digital includes Industrial Light & Magic and Skywalker Sound. ILM has more Silicon Graphics supercomputers under one roof (close to 200, with new units being plugged in every day) than anybody this side of the Pentagon, according to chief Jim Morris. But the division's bit-stream crested at the high-water mark with "Casper." The leading digital characters for the Amblin-produced pic required more than 40 minutes of computer animation shots, compared to the less than six minutes of digital dinos in "Jurassic Park."

The friendly ghosts occupied so much of ILM's man and machine power that the f/x house was forced to turn away other pics, including Universal's "Apollo 13."

That decision was especially painful, since the film's director is Ron Howard, star of Lucas' first hit, "American Graffiti," and the director of Lucasfilm's "Willow."

Morris expects that the upcoming "Star Wars" will occupy as

much as a third of ILM's 450 staffers, about the same as "Casper."

LucasArts Entertainment, the computer games division, has an advantage over all the other CD-ROM titles on the crowded shelves: the "Star Wars" name on its series of combat-simulator games.

But it took the company 10 years to launch a "Star Wars" title. Lucas says earlier efforts were of unacceptable quality.

### Staffer stuff

The company is the only division of Lucasfilm where original content is pitched and developed by staffers. One new title is "Full Throttle," involving a renegade biker battling an evil corporate executive — no doubt a favorite theme of Lucas'. The villain's voice is dubbed by Mark Hamill, who played Luke Skywalker in "Star Wars."

Another new title is "The Dig," based on an idea from Steven Spielberg as carried out by top game designer Sean Clark.

LucasArts has seen a number of top-level defections over the years, including the recent flight of company president Randy Komisar to rival games company

Crystal Dynamics. Jack Sorenson was upped from the ranks to take his place.

But while there are rumors that Lucasfilm may sell all or part of LucasArts, Lucasfilm prexy Gordon Radley denies it for the moment. "There is no need to sell off assets. We are committed to interactivity," he says.

Although Lucasfilm was among the first film companies to venture into the digital interactive realm, the rest of the movie business is catching up. That has brought some pressures to bear on Lucas' empire, particularly in the area of talent.

Responding to rampant talent-poaching from all corners of the industry, Lucas says that Lucasfilm has an informal agreement with DreamWorks that neither will poach employees from the other. Such a pact is highly unusual in the competitive and specialized special effects business. But the friendship between Lucas and Spielberg was the motivating factor.

"We've had discussions about them not raiding us," says Lucas. "I want DreamWorks to succeed. They want me to succeed. And we're going to help each other succeed." —Rex Weiner



## the new vision of Star Wars' George Lucas

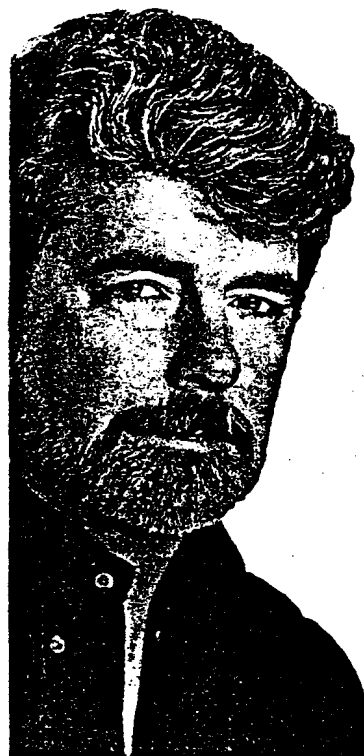
**T**HE EPIC 'STAR WARS' trilogy has been improved: In stores now are digitally enhanced videos of *Star Wars* (1977), *The Empire Strikes Back* (1980) and *The Return of the Jedi* (1983). The set costs \$49.98. USA WEEKEND's Vin Narayanan caught up with series creator George Lucas, 51, to talk about the videos, as well the three new "prequels" he's now writing.

**Q: Why re-release the *Star Wars* trilogy on video?**

The primary reason is to get a really high-quality version out there. We first issued the tapes a long time ago, when video was in its early stages. Because of our new THX [digital enhancement] facilities, we're able to get higher-quality picture and sound.

**Q: To mark *Star Wars*' 20th anniversary**

**THE  
Week**



next year, you'll release into theaters an enhanced version of the original movie. What improvements will fans see?

One is a [new] scene with Jabba the Hutt and Han Solo, which I think gives you a little stronger sense about why Han acts the way he does. The creatures the Storm Troopers were riding in the desert were big rubber dummies in the movie, but now I'm able to make them walk around and move. Using the new technology, I've been able to improve shots and animate characters in a way I'd hoped to at the time, but wasn't able to because of constraints of the period.

**Q: When can we expect the new "prequels" in movie theaters?**

We're hoping one will come out in 1998, one will come out in 2000 and one will come out in 2002. But there's a lot of work that has to go on between now and then.

**Q: Considering that these stories are what happened before *Star Wars*, why did you write *Star Wars* first?**

To write a screenplay you need to work out the back story, which is what happened to everybody before the movie starts. You have to figure out the character, where the characters came from, and work out the story up to the point of where you start the movie.

So I wrote a back story and screenplay, but the screenplay was too big and too complicated for me to make into a movie. So I just took the first act of the first script and said, "I'll make a movie out of this, and if it's successful enough, I'll go on to try to finish the other two acts." During the first week *Star Wars* came out, I said, "Now I can actually make the other two pieces of the puzzle." About the second or third week, [*Star Wars*] was so successful that I said I could even go back and tell the back stories. And that's really how it happened.

**"When you see all six movies together, you'll see the whole thing is really Darth Vader's story and not Luke Skywalker's story"**

**Q: Why did you wait so long?**


Part of it was the fact that I felt I needed to get the filmmaking technology up to a point where I could not be quite as frustrated as I had been. With the new technology that we've developed over the last 10 years, I can tell a lot of stories and have more fun telling the stories.

**Q: Will any characters in the upcoming episodes be familiar to fans of the original trilogy?**

The characters are the same. It's the actors that are different. Obi-Wan Kenobi is in it, C-3PO is in it, Yoda is in it. When you see all six movies together, you'll see the whole thing is really Darth Vader's story and not Luke Skywalker's story. The [first episode] takes place with Darth Vader being Luke's age. It shows him becoming a Jedi and falling from grace.



**Q: It's been reported that you were disappointed with *Star Wars*. Is that true?**

I was disappointed because my vision of what I wanted it to be was greater. Part of it was the lack of time and money. Part of it was because the technology I was using was in its infancy; we were inventing as we were trying to move forward. It came a bit short of what I wanted it to be. That's always the frustration of the artist. 

By Myron B. Pitts • Suggestions to "The Week," 1000 Wilson Blvd., Arlington, Va. 22229-0012; e-mail to [theweek@aol.com](mailto:theweek@aol.com)

# GOING IN STYLE

